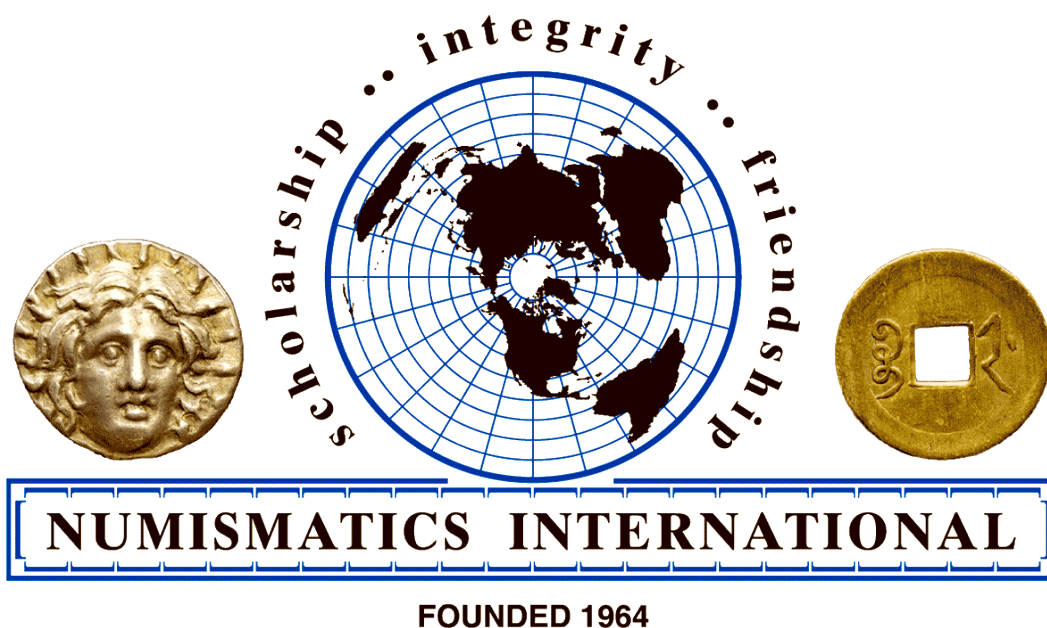


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Numismatics International Bulletin

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Numbers 5/6

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Change comes to every society, including this one. Recently I volunteered to undertake the role of editor of this journal. By means of introduction, I have been a member for many years as well as the author of several articles that have appeared within these pages. My primary interest is East Asia with secondary interests in pre-colonial India, Southeast Asia, and the Celts.

As for this issue, we start off with an article about the Glorious Revolution in 1688 in England. Leaders of various warring factions tend to produce medals to commemorate important events. These are presented here.

Our second item discusses a brief history of the iconography and symbolism of dragons in Oriental culture with a primary focus on China.

Submissions and comments welcome. Please send them to: norenxaq@san.rr.com.

Joseph Uphoff

Editor

THE GLORIOUS REVOLUTION - 1688

Paul Oostervink, NI #2787

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Translated by Robert Ronus, NI#LM139



Figure 1

William III of Orange (1650-1702)¹
 Stadtholder of the United Provinces (1672-1702)
 King of England, Scotland and Ireland (1689-1702)



Figure 2

Maria II of England (1662-1694)² Queen of England,
 Scotland and Ireland (1689-1694)



Figure 3

James II of England (1633-1701)³
 (1688-1766)⁴
 King of England, Scotland and Ireland (1685-1688)



Figure 4

James Francis Edward Stuart

In the course of 1688 there was a growing call by desperate English Protestants for stadtholder William III (fig.1) to come to England and put an end to the reign of James II (fig.3), his Catholic father-in-law.



Figure 5

Prince William III is invited to come to the aid of the English Protestants

Silver, 62.9 mm/ .. g

Medallist: Jan Smeltzing (1656-1693). Production place: Leiden Technique: struck

Photo: Teylers Museum, Haarlem. Inv. nr. 01053 TMNK.

Reference: Van Loon III, p. 373

Obverse : Busto of William III and Mary to the right

Obv. inscription: **ATAVUM PRO LIBERTATE FIDEQUE**

(For freedom and the faith of the ancestors)

At bottom 3 line text in Latin:

**M[AGNUS].WILH[ELMUS].HENR[ICUS].ET MARIA/ D[EI].G[RATIA]
 . AUR[ANIE].PRIN[CIPES].ETC. REFOR/ MATIONIS /VINDICES**

(The great William Henry and Mary, by the grace of God Prince and Princess of Orange, etc: upholders of the reform of the faith)

Reverse : Eye in the sun, looking down on a woman holding in her right hand a scroll, and in her left hand a Liberty hat on a book with seven seals on a pedestal, under her feet a hose, tiara, holy

water tassel, staff and Jesuit Hat

Rev. inscription: **IAM MIHI ROMA MINAX. – FISTULA DULCE CANIT/ SS/
 FIDES/**

LITTERAE/FAGELII

(Now Rome is a threat to me. The sweet pipe sings of the sacred Holy Faith in the letters of Fagel 5)

On scroll: **LITTERÆ FAGELII** *(The letters by Fagel 5)*

On pedestal: **S[ACRO]S[ANCTA] FIDES** *(The sacred Holy faith)*

In exergue: 2 line text in Latin:

REFORMATIO ANGLIAE/ MDCLXXXVIII

(Reformation of England/ 1688)

With the support of the States-General William finally decided to prepare for the crossing. There was an alliance with the elector of Brandenburg, Frederick III, and a number of other German princes, who would keep the French (Louis XIV) occupied on the Rhine. Meanwhile an invasion force of 20,000 soldiers was prepared and a large fleet equipped. This fleet departed for England on November 11 1688 from the Dutch naval base, Hellevoetsluis.

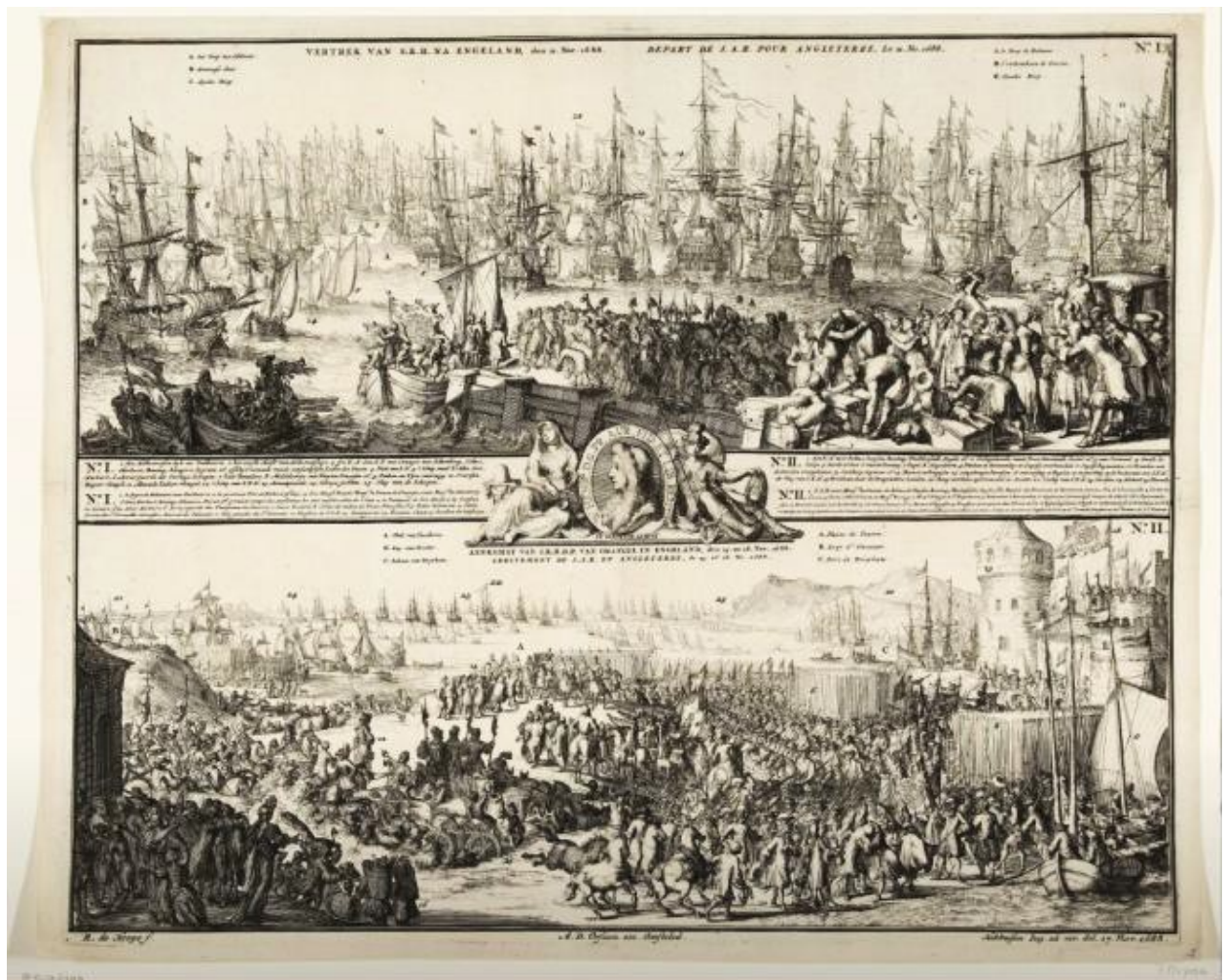


Figure 6
William III's Expedition to England – 1688⁶

Two pictures, numbered I and II.

Above: the departure of William with his fleet on November 11, 1688 from Hellevoetsluis. Busy quay and overview of the ships. Under the work an explanation of the numbers 1-15 in Dutch and French.

Below: the arrival of the fleet of the prince in Torbay near Brixham, November 15 and 16, 1688. In the foreground the prince is standing on land. Above the presentation is an explanation of the numbers 1-15 in Dutch and French.

In the centre: a portrait of the prince between the figures of Justice and the Dutch Maiden.

The glorious crossing is portrayed by the medallist Muller on a cast and engraved plaque medal, in which two female figures -symbolizing Prudence and Bravery- hold a victory wreath over the head of William III. On the reverse the goddess Fame blows her trumpets in the air.



**Figure 7****Departure of William III to England - 1688****Silver, 81.4 mm/ 120.36 g****Medallist: F.W. Muller****Technique: cast and engraved plaquette medal****Photo: Teylers Museum, Haarlem. Inv. nr. 01056 TMNK.****Reference: Van Loon III, p. 376**

Obverse : Two female figures leaning on shields holding a laurel wreath over an armoured bust of William III, cartouche below

Obv. inscription: *** DIT 'S PRINS WILLEM D. III WIENS OORLOGSRAET EN DAET.**

D'EERSTE NIET BESWYKT MAER VEEL EER T'BOVEN GAET

(THIS IS PRINCE WILLIAM THE THIRD WHOSE ACT OF WAR AND COUNCIL, IN THE FIRST HE DID NOT YIELD, DESERVE THE HIGHEST HONOR)*

In cartouche a 4 line text in Dutch:

DAT HY/ OP DE GOLVEN/ TRIUMPHERE/ 1688

(THAT HE/ ON THE WAVES/ TRIUMPHS/ 1688)

Reverse : The goddess Fame blowing two trumpets in the air over the fleet at sea, on the quayside people waving and blowing whistles,

Rev. inscription : ***T VERTREK VAN SYN HOOGHYT DEN PRINS VAN ORANJE'**

UYT HELLEVOETSLUYS NA T KONINKRYK BRITTANJE

Ao 1688 DEN 11 NOVEMBER

*(*THE DEPARTURE OF HIS HIGHNESS THE PRINCE OF ORANGE
FROM HELLEVOETSLUYS TO THE KINGDOM OF BRITAIN*

Ao 1688 THE 11 NOVEMBER)

On November 15, 1688 William invaded England at Torbay in an action which eventually led to the deposition of King James II and William winning the crowns of England, Scotland and Ireland.

This glorious crossing is described by Van Loon in 'five' medals.

A medal was produced for this event by Reinier Arondeux (ca.1655-1727), who was employed between 1678 and 1702 as goldsmith and die-cutter in Amsterdam, with on the reverse venomous words referring to James Francis Edward Stuart (1688-1766), the son of James II, who was born a Catholic in that year .



**Figure 8****William III arrives at Torbay - 1688****Gold, 49.1 mm/ 56.74 g****Medallist: Reinier Arondeux (ca.1655-1727)****Technique: struck****Photo: Teylers Museum, Haarlem. Inv. nr. 01060 TMNK.****Reference: Van Loon III, p. 380-IV**

Obverse : Man and woman (PAUL – ARE THEY SUPPOSED TO BE WILLIAM AND MARY) give each other their hand, the man in Roman attire with sword in his right hand, trampling a serpent, the woman wearing a Triple Crown, with an altar between them; at right an orange tree with the English coat of arms. At bottom left fleeing King and Catholics.

Obv. inscription: **DEO VIN _ DICE IUSTITIA COMITE.**

(With God punishing, accompanying justice)

In exergue : **R[EINIER].A[RONDEUX].F[ECIT].** *(Created by Reinier Arondeux)*

Reverse : Cavalry and infantry debarking

Rev. inscription: **CONTRA INFANTEM PERDITIONIS.** *(Against the child of perdition)*

In exergue: 3-line text in Latin: **EXPEDITIO NAUALIS PRO/ LIBERTATE**

ANGLIÆ/ MDCLXXXVIII *(Naval expedition for the liberation of England 1688)*



The second Medal is by the medallist and diecutter Jan Luder (1648-1719) with his signature on the edge of the arm and on the reverse a message on a flag.



Figure 9

Landing of William III at Torbay - 1688

Silver, 45.5 mm/ .. g

Medallist: Jan Luder (1648-1719) Technique: struck

Photo: Teylers Museum, Haarlem. Inv. nr. 01058 TMNK

Reference: Van Loon III, p. 378-II

Obverse : Armoured bust of William III with laurel wreath

Obv. inscription: **GVILELMVS MAGNVS** (*William the Great*)

Signature at shoulder: **I[AN] • L[UDER] •**

Reverse : William III stands on a rock and gives instructions to his cavalry, in the process of disembarkation. Behind William a hut from which a flag flies with text.

Rev. inscription: **GUIL[IELMUS] • NAS[SAVIUS] • IN • TORBAY • BRIT[TANNIÆ] • 1688**

(*William of Nassau in Torbay, Britain 1688*)

Text on flag : **FOR THE RELIGI[ON] AND LIBERTY** (*For the religion and freedom*)

Jan Smeltzing (1656-1693), from a Nijmegen medallist and diecutter family, depicts on the reverse a Dutch lion, which turns threatening towards the sun (symbolizing France).



**Figure 10****Landing of William III at Torbay - 1688****Silver, 57.9 mm/ 76 g****Medallist: Jan Smeltzing (1656-1693). Production place: Leiden Technique: struck****Photo: Teylers Museum, Haarlem. Inv. nr. 01057 TMNK****Reference: Van Loon III, p. 378-I**

Obverse : William III in Roman attire, in his right hand the coat of arms of England and Scotland and trampling with his right foot the French coat of arms. In the background his men landing on the English coast

Obv. inscription: **HANC EXTOL – LIT, ILLAM DEICIT** (*This he extols, that he throws down*)

Inscription in exergue : **ÆTERNÆ**

MEM[ORLÆ]:EXPED[ITIONIS]:PRINC[IPIS]:AUR[ANLÆ]:

/ BATAV[IS] : ADUIVANT[IBUS]:AD LIBER[ANDAM]:/ ANG[LIAM].

CLASSIS SOLVIT XI./ APPULIT XV NOV[EMBRI]:/ 1688

(*In eternal memory/of the expedition of the Prince of Orange for the liberation of England//with the help of*)

the Dutch: the fleet sailed on 11 and arrived on 15 November 1688)

Reverse : Lion, holding in his left claw the Liberty hat, rose and laurel branch on a globe.
The

lion has a sword in his right claw with which he is threatening the sun (with lily).

Inscription : **MINATUR SOLI, SED – FAVET ORBI** (*Threatens the Sun, but favours the world*)

Inscription in exergue : **LEO BELGICUS** (*Dutch Lion*)



The following medal manufactured by the English medallist George Bower (1650-1690) is described by Van Loon as having a Royal Crown on the obverse but the two examples here have no crown.



Figure 11 - Reference: Van Loon III, p.378-III





Figure 12

William III lands to Torbay - 1688

Silver, 46.8 mm/ .. g

Medallist: George Bower (1650-1690). Production location: London

Technique: cast

Photo: Teylers Museum, Haarlem. Inv. nr. 01429 TMNK

Reference: Van Loon III, p. 378-III

Obverse : Armoured bust of William III to the right with 1688 at bottom of arm.

Obv. inscription:

**GILLEMLMVS•III•D[EI]•G[RATIA]•PRINC[EPS]•AVR[ANIÆ]•HOL[LANDIÆ]
•ET WES[T FRISLÆ]•GVB[ERNATOR]**

(William III, by the grace of God Prince of Orange, stadtholder of Holland and West Friesland)

Reverse : Ships off the coast, troop movements on land, in the right foreground a man helps a fallen

woman

Rev. inscription: **TERRAS ASTRÆA REUISIT**

(the goddess of Justice again visits the earth)

Edge inscription: **★★IS•TUA•RECIPIT•NON•RAPIT•IMPERIUM★★**

Edge *(The same person receives your riches but does not plunder the realm)*

Apart from small differences in armour, knot in tie and hands, the second variety of the struck medal of George Bower (1650-1690) has on the obverse below the arm his signature: • **G[EORGE] B[OWER] • F[ECIT] •** and **GV** instead of **GVB** in the inscription.





Figure 13

William III lands to Torbay - 1688

Silver, 50.1 mm/ 54.137 g

Medallist: George Bower (1650-1690). Production location: London

Technique: struck

Photo: Teylers Museum, Haarlem. Inv. nr. 01059 TMNK

Reference: Van Loon III, p. 378-III

On the last medal described by Van Loon, the work of an unknown medallist, the Dutch Maiden stands on the obverse holding a lance with a Liberty hat, leaning on the Bible, and on the reverse there is a crowned lion rampant going left.





Figure 14
Arrival of William III in England - 1688

Medallist: unknown. Silver, 43.7 mm/ 25.89 g Technique: struck

Photo: Teylers Museum, Haarlem. Inv. nr. 01062 TMNK

Reference: Van Loon III, p. 380-V

Obverse : Woman -symbolizing the Dutch Maiden- leaning with her left arm on the Bible on an altar, while in her right hand she holds a lance with a Liberty hat; on the right an orange tree and a pillar with legend

Obv. inscription: SOLI DEO GLORIA (glory to God alone)

Inscription on pillar: 7-line text in the Dutch language:

BRITANJE/ ONTROERT MET/ GEWELT:/ PRINCE OR/ ANGIE
 ONS/ HERSTELT . / 1688

(Britain/ convulsed with / violence: / Prince Orange restored us . /1688)

Reverse : Crowned Lion, with in his right claw a sword with orange branches and in his left claw a bundle of arrows, with his right foot on a Bible while trampling a serpent under his left foot; . BRITANNIA above and ships, TORBAY and fallen column at left.

Rev. inscription: IN TVITIONEM RELIG[IONIS] PROTES[TANTIVM]

(For the defence of the religion of the Protestants)

Text on fallen column: MAG[NA].CART[A]

Historical effects

The historical effects of the Glorious Revolution were significant and long lasting. With the death of Mary in 1694, William governed alone until his own death in 1702. During this time he concluded the Treaty of Rijswijk in 1697, which ended the nine years' war between France and the Grand Alliance and was the start of a period of relative peace for Great Britain. As part of this treaty Louis XIV recognised William III as King of England and agreed no longer to give assistance to James III, the son of the deposed James II. The absence of French aid meant that the Jacobites were no longer a serious threat for the rest of William's reign.

Furthermore, it was during this period that the contradictions which existed for centuries between the Church of England and those adhering to other religions were firmly codified in law. Since William and Mary had remained without heirs, the Parliament made sure in 1701 that the Crown would not fall into Catholic hands by passing the Act of Settlement, which had the effect of ensuring that only Protestants could reign on the English throne. After the death of Queen Anne Stuart (1665-1714) in 1714, in accordance with the Act of Settlement the nearest protestant in the line of succession for the throne of England was a German from Hannover, in the person of George I Ludwig (1660-1727), who became George I of England.

¹ Willem Wissing (1656-1687), *portrait of William II (1650-1702), prince of Orange*. Painting: oil on canvas (h. 113 cm x w. 89 cm).

Rijksmuseum Amsterdam. Inv. nr. SK-A-1228. Photo with permission of the museum.

² Caspar Netscher (1639-1684), *portrait of Maria Stuart (1662-1694)*-1683. Painting: oil on canvas (h. 80.5 cm x w. 63.5 cm).

Rijksmuseum Amsterdam. Inv. nr. SK-C-194. Photo with permission of the museum.

³ Artist unknown, *portrait of King James II of England (1633-1701)*. Painting: oil on canvas (h. 120.7 cm x w. 98.4 cm).

National Portrait Gallery, London.

https://commons.wikimedia.org/wiki/File:King_James_II_of_England.jpg

⁴ Alexis Simon Belle (1674-1734), *portrait of James Francis Edward Stuart (1688-1766)*. Painting: oil on canvas (h. 80.6 cm x w. 62.9 cm).

National Maritime Museum London, National Portrait Gallery: NPG348.

https://en.wikipedia.org/wiki/James_Francis_Edward_Stuart

⁵ Gaspar Engel (1634-1688) was Greffier of the States General (1670-1672) and Grand Pensionary of Holland (1672-1688). He belonged to the inner circle of the Stadholder, the Prince of Orange, William III, and was involved in the plans for the invasion of England

⁶ Romeyn de Hooghe, *the journey from William III to England – 1688*. Ets (h.450 mm x w. 544 mm).

Rijksmuseum Amsterdam. Inv. nr. RP-P-OB-67.719. Photo with permission of the museum.

Dragons in East Asian Culture: Being a Brief Overview and Cross-Cultural Comparison of their Evolution

Joseph Uphoff, NLG, NI #1411

Draconic imagery in China began in the Yanshao Culture as early as 4500 BC, which existed primarily in the Huang He River valley and lasted until around 3000 BC. Pictured (Figure 1) is a dragon mosaic consisting primarily of clam shells found in a noble's tomb that has been described as the earliest known example. However, was the design original with the artist, or a motif already a part of this tradition that the artist used in his design? Unless and until earlier objects are found, we may never know.



**Figure 1: Yanshao c. 4500 BC
(with enhanced sectional view)**

Moving to the northeast, another culture, Hongshan (Figure 2), was flourishing contemporaneously with the above. It is known that there was trade between these regions. Along with goods comes the exchange of cultural concepts. One of these seems to be the use of dragons. Many of these have pig-like heads, reflective of the common use of that animal. Eventually central China became home to the Erlitou Culture, c. 1900-1350 BC. Here, serpentine motifs were employed. In 2002 a dragon shaped jade necklace was found in a noble's tomb. It is 64.5 cm (25 inches) long and made



Figure 2
Hongshan c. 3000-2500 BC

from some 2000 pieces of turquoise (Mao Sun: 13-14, Figure 1.1.4). Whether Erlitou represents the Xia Dynasty, as some have suggested, is a debate I will not enter into.

By the time of the Zhou a mythology began developing that associated dragons with celestial objects, in particular the sun and moon. These were represented by pearls the creature would have in its mouth or be behind. In addition to symbolizing these heavenly bodies, the pearl came to connote the dragon's knowledge and wisdom.

Further mythological elements were in place during the Han. In particular, the association of dragons with water and the weather and control over both. As a bureaucracy was being implemented temporally, it was projected into heaven. As such, dragons formed a part of the celestial hierarchy. Corollary to their responsibility over the weather came the concept that they controlled when it would rain. As a result, they would be prayed to in this capacity. There are stories mentioning that, when it rained too much, prayers to higher authorities would commence requesting intervention to make the dragon to stop the rain. Other phenomena were also ascribed to them, notably that lightning was their body and thunder, their voice. Buddhists would take this conceptualization further and viewed tornadoes to be them. In addition to the weather, they were considered guardian spirits of bodies of water, ranging from small lakes or streams to the ocean. Often there were shrines built to the resident dragon water guardian as a result.

As with many creatures of myth, dragons were conceived of as composite creatures. One Han philosopher, Wang Fu (about AD 78-163) came up with the following list: head of camel, horns of deer, ears of cow, neck of snake, belly of clam, scales of carp, claws of eagle, paws of tiger, and eyes of devil. It was believed that they had a total of 117 scales: 36 being yin, 81 of yang. It was due to this mixture that dragons were sometimes portrayed in art as mischievous and playful. That there are nine animals listed reflects the auspicious nature of that number, including being used by and associated with the Emperor. More recently, it has been suggested that these elements

were used by various clans that Huangdi conquered as their totems. A position I do not agree with.

Fish, in particular carp, figure in another origin story. It is believed that if any carp can successfully leap the falls at a landmark entitled the Dragon Gate usually located along the Huang He River, it would be transformed into a dragon. It was also believed that after 2000 years, some acquired wings and were referred to as Yinglong (Figure 3). Other transformations regarding these creatures include their ability to shapeshift into any other animal they want as well as assume any desired size. One of their favorite forms was that of human as a means of inconspicuous observation due to a fascination with behavior and culture.

Not so inconspicuous was how dragons were portrayed by the Emperor and those serving him. One could determine the rank of an official based on the number of claws a dragon had on his clothing. 5 was reserved strictly for the monarch. 4 represented his family and designated officials. 3 could be used by anyone else. While variations occurred during different dynasties as to who were entitled 4 and 3 clawed dragons, 5 was always reserved for the ruler. Anyone else using a 5 clawed dragon was considered to claim the imperial title and executed for treason. Neighboring countries also used dragons in their art. However, one of the differences was the number of claws employed. In Korea, it was four. In Japan, three.

In addition to finding their way on textiles, these creatures played roles in other aspects of society. One of them as an astrological sign and being considered the most auspicious. It was believed that the twelve animals that make up the zodiac were those that attended the Buddha as he was dying. An observation is that with two exceptions, these animals are involved with agriculture or found on farms. Dragons are relevant here in their ability to make rain.

As a cosmological view was being developed, it was determined that everything in nature was a product of five elements, or sometimes referred to as agents, those being: earth, water, fire, metal, and wood. Associations were made for each of these including animals. One of these was assigning a dragon to East. West was assigned to tiger. Quite often one will see art of these creatures together. Another motif used depicted a dragon and phoenix together. The former representing the Emperor, the latter, the Empress.



Figure 3
Yinglong

In addition to considering himself the Son of Heaven, the Emperor might claim draconic ancestry either literally or figuratively. Examples of the former include Shen Nong, Pangu's wife, and Liu Bei. In addition, Nu Wa, Fuxi's wife, was often depicted as a *naga*. This concept of royal draconic genealogy spread to nearby regions. In Japan, Jimmu's maternal great-grandfather. In Korea, Hyeokgeose's (Silla's founder) mother-in-law as well as the mother of Koryo's founder, Taejo. For added legitimacy, he claimed descent from Emperor Tang Suzong. And in Vietnam, Lac Long Quan. Common to most of these is that the dragon is a prince, princess, or king of a watery realm.

Commencing in 1833, Emperor Minh Mang of Vietnam decided to replace the traditional manufacture of casting coins with the European model of machine creation (Figure 5). Around 1835-6, a similar change was implemented in Taiwan with the God of Longevity on the obverse. It would not be until 1888 that any Chinese mint would place a dragon on its coinage. The first to do so being in Guangdong (Figure 8). Previous to that, Japan in 1870 and Korea in 1888 implemented machine striking of their coins as parts of general reforms (Figures 6 and 7 respectively). This did not stop the production of coins created through casting, resulting in both types circulating simultaneously. That would occur at some point in the early 1900s. While China was late in adapting a dragon motif on its coins, the animal was traditionally used on charms and amulets (Figure 4).



Figure 4
China: Dragon/Phoenix Amulet, c.1075



Figure 5
reduced
Vietnam: 7 Tien 1833 Emperor Minh Mang



Figure 6
Japan: 1 Yen 1870 Emperor Meiji



Figure 7
Korea: 1 Warn 1888 Emperor Gojong



Figure 8
China: Guangdong 1888 1 Dollar
Emperor Guangxu



Figure 9
China: 1916, 10 Yuan Pattern
Yuan Shikai as Emperor Hong Xian

One example depicts a Northern Song piece with a dragon and phoenix, probably representing the Emperor and Empress. The concept of dragons representing imperial authority was employed by General Yuan Shikai during his attempt to become Emperor. One symbol of this was a series of pattern coins primarily in gold depicting a winged dragon (Figure 9)

Throughout history, dragons have come to represent many concepts in Chinese culture, several of which have been outlined here.

Illustrations (not shown actual size)

Figure 1: Gary Lee Todd (Professor of History, Sias International University, Xinzheng, Henan, China). GNU Free Documentation License.
https://commons.wikimedia.org/wiki/File:Human_Burial_and_shell_mosaics.National_Museum,_Beijing_.JPG. Accessed January 26, 2019.

Figure 2: British Museum. Part of a jade figure (coiled “pig dragon”), grooved. British Museum registration 1973,0726.140. Accessed online January 26, 2019.
https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=254947&partId=1&material=18462&view=list&page=11&&sortBy=. Licensed under <https://creativecommons.org/licenses/by-nc-sa/4.0/>. An excellent unbroken specimen of a “pig dragon” is available on the Taiwan National Palace Museum website. Accessed January 26, 2019.
https://www.npm.gov.tw/exh99/chinese_jades/en_img_11.html

Figure 3: Fu Wen Tang. *Tuxiang Shanhaijing xiangshu*. 1667. On internet, accessed January 27, 2019. https://books.google.com/books?id=1MVaAAAACAAJ&dq=Shanhaijing&source=gbs_navlinks_s

Figure 4: Courtesy of Bob Reis, CHINA, amulet, 22mm, CA-1075, S-17, Zhou Yuan Tong Bao / dragon & phoenix, high relief rev. Sold \$63.

Figure 5: Heritage Auction 3000, Long Beach, May 29-30, 2008, lot 50219. Courtesy of Heritage Auctions (HA.com). (Vietnam) Minh Mang 7 Tien Year 14 (1833), KM195, Schr-182 ... From the Dr. Patrick Tan Collection. Realized \$2070.

Figure 6: Heritage Auction 425, New York Signature World Coin Auction, January 7-8, 2007, lot 52259. Courtesy of Heritage Auctions (HA.com). (Japan) Meiji 3

(1870) 1 Yen Type 1, KM-Y5.1. From the Monedas Oro Collection. Realized \$230.

Figure 7: Heritage Auction 3015, New York Signature World Coin Auction, September 7-12, 2011, lot 25254. Courtesy of Heritage Auctions (HA.com). Yi Hyong Warn Year 497 (1888), KM1103, Piedmont Collection. Realized \$40,250.

Figure 8: Stacks Bowers and Ponterio auction (Ponterio sale 162), The August 2011 Hong Kong Auction, August 22-24, 2011, lot 60426. Courtesy of Stack's Bowers Galleries – www.stacksbowers.com Seven Three Reversed Pattern Dragon, China, Kwangtung, 7 Mace 2 Candareens (Dollar), 1888 (1890).L&M-123; K-16; Y-198. Provenance: Wa She Wong Collection. Realized \$52,125.

Figure 9: Heritage Auction 3033, 2014 ANA World and Ancient Coins Platinum Night Auction, August 8, 2014, lot 23187. Courtesy of Heritage Auctions (HA.com). Republic of China. Yuan Shih-kai gold Pattern 10 Dollars 1916 with L. GIORGI, Tientsin mint, Kann-1515 (unlisted with L. Giorgi), L&M-1028, struck to commemorate the beginning of Yuan Shih-kai's reign as Emperor Hung Hsien ... From the Ultima Collection. Realized \$282,000.

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